

punctuated with a sensation. The first production in this country of Verdi's "Fal-staff," founded on Shakespeare's "Merry Wives of Windsor," with a few interpolations from "Henry IV," seems destined to insure some "big nights" equal to the "Carmen" evenings of last season. Even the immense cast of "The Huguenots" was not the popular success that it should have been. Probably the only regret of the Metropolitan management is that "Falstaff" was not put on sooner, for the opera, with Victor Maurel in the title part, seems to

have taken the town by storm.

Readers of theatrical news are pretty well acquainted with the general characteristics of Verdi's latest work, from its many presentations in various parts of Europe, yet there is always a deal of interest in the reception given such a production in our own country. Such unquali-fied enthusiasm as enters into some of the New York reviews of this work has rarely been aroused. The greatest surprise of all is the remarkable originality and vitality of the score, speaking from the composer's own precedent. The theme chosen was one that might more properly, one would suppose, have engaged the atten-tion of Verdi in his youth than in his old age, and yet he has completely lost his grand opera methods and adapted himself with astonishing fidelity to the rollicking, youthful spirit of the adventures of the fat "A second Mozart come to judgment,"

"A second Mozart come to judgment," says one critic, and his refrain is echoed in several of the other reviews. In brilliancy and freshness of color the score is most frequently likened to that of "Die Meistersinger," but it is said that the man who looks for reminiscences will find himself unable to take many notes. It lacks in sustained melody, but has a continual bustle of playfulness, offset only by the few jcalous outbursts.

Not a few regard the work as Verdi's masterplece, yet others place it second to "Otello." What an admirable example of the inexhaustible richness of Shakespearein fancy! What a pity that Verdi is so old a man! Now in his \$2d year, we can hope for comparatively little more from his inspired pen. Had he earlier turned his attention to Shakespearean subjects he might have set to music a half dozen of the dramatic masterpieces of the world.

Although the opera season in New York

Although the opera season in New York has had but few sensationally bir nights, it is said to have been more profitable than last season. Mr. Abbey said the other day that the receipts average about \$7,000 per last season. Mr. Abbey said the other day that the receipts average about \$7,000 per week more than a year ago, with expenses averaging only about \$2,500 more than last year. It is estimated that the profits on the New York season of thirteen weeks will be \$100,000. In Boston, where a two-weeks' engagement will soon begin, the advance sale is already \$80,000, with prospects that the receipts will be twice that sum. Mr. Abbey explains that the seats for the Boston engagement have been advanced from \$3-the price of last season—to \$250, and adds that the addition of 50 cents per seat will make a difference on the Boston engagement of about \$20,000. The Chicago season has been reduced from four to three weeks, leaving a week for \$1. Louis and a week to be divided up in several other places, with Cincinnati the most likely selection.

Mr. Abbey believes that grand opera on a grand scale has become feasible and profitable in this country and announces that he and his associate managers will continue like productions next season. He regards New York as the most profitable operatic center in the world.

A writer in a Boston paper is endeavoring to revive the question of concealing the

A writer in a Boston paper is endeavoring to revive the question of concealing the orchestral conductors during concerts, on the plea that his maneuvers in conducting divert attention from the music. It was only about two years ago that someone wanted the whole orchastra put out of sight but left in sound. Such an innovation might please a few sensitive dilettantes, but it would not be satisfactory to the public. In all sincerity, I would suggest to such as want to hear music without watching the disturbing processes of its production, that they contrive to secure seats behind the modern theater hat.

This reminds me that there are at least four state legislatures, including our own, struggling at present with the theater hat problem. Although uncompromisingly against the abuse of wearing larse hats in the theater, I do not look with favor upon this apparently tyrannical method of abating the nulsance. With the average woman the decree of fashion is more powerful than the edicts of state, and she does not submit to compulsion gracefully; and even in such a sellish proceeding as placing an unnecessary obstruction in front of those who have not bargained for only a half view of the stare, it would be more creditable to the gallantry and the tact of men of affairs to find some other remedy than the imposition of penality.

would be tact of men of affairs to find some other remedy than the imposition of penalty.

The blame for the continuance of an abuse which has been so severely criticled is partly with the managers. Every theater programme should have a polite request that the ladies wearing large hats remove them, and there should so with such a request the information that cloak and hat rooms are provided for the disposition and care of headgear during the performance. Some effort on the part of a theater manager, with an evidence of good faith on his part, to meet the change half way, would soon bear fruit. Fruit begets fruit and it would not be long until it would be notably unfashionable or conspicuously selfish for a lady to wear a large hat in the theater, and when that point is once reached there is no danger that we shall ever again return to the old system, any more than there is a posibility at the present time for a lady to enter the stalls or boxes of a European theater, wearing a hat or a bonnet.

I like the independent spirit of Mr. Yest, of St. Louis, who a few evenings ago, finding himself sitting behind a mountaincus hat, put his own hat on his head and refused to accede to the demand and the man was thrust out of the theater. He purposes to make a test case, and whether he wins it or not his moral rights are self-evident and fully accommodeded by his fellow men.

Through a typographical error in my review of the Sherwood recital last Wednesday, in one sentence I was made to say exactly the opposite of what I had written. The sentence was: "He has allowed technic to overshadow sentiment because he finds himself the possessor of seemingly unlimited power and brilliancy." Instead

of "unlimited" appeared the word "limited."

The wonders of Mr. Sherwood's plano playing will never cease. We shall never become so accustomed to his playing, no matter how often it may be our privilege to hear him, that we shall not be amazed by his brilliancy and power. He has played in this city with more feeling than entered into his work on Tuesday evening, but never with more wonderful technic, unless it was when he played Lisat's Mephisto waltz for a few friends. To me this was in some respects the most wonderful performance I have ever heard on any plano. It was no less amazing for the faithfulness of its sardonic spirit than for the abandon of its masterly execution. Some one took me to task the other day for rating Mr. Sherwood as the foremost American planist. I am yet to be convinced that there is even a near approach to Mr. Sherwood as a performer.

Mr. Frank Wise, who left Kansas City of "unlimited" appeared the word "lim-

Mr. Frank Wise, who left Kansas City Inst week to become a member of J. K. Emmett's company, writes that he is getting his litnerant experience with a vengeance. At an early hour Thursday morning the company started on a "special" consisting of one car with bad accommodations, from Leavenworth for Lawrence. Between Leavenworth and Hollday the train was blockaded and the passengers had to be rescued by a switch engine sent down from Hollday for that purpose. The engine was unable to reach the train by considerable distance and the actors had to wade the drifts, carrying with them such portable articles as were absolutely necessary to make them presentable on the stage of Lawrence. They could not all get into the engine cab and several took places on the tender. They reached Holliday with several pairs of frosted feet and ears.

AUSTIN LATTRACTIONS.

THIS WEEK'S ATTRACTIONS.

The comic opera "Wang," which for several seasons has gained and won opinions everywhere, comes to the Coates opera house Thursiay, Friday and Saturday, February 14, 15 and 15. The theatergoing public is always in search of noveltles, but in this day of so many stage novelties which disappoint, the coming of an old and tried friend like "Wang" is a welcome anticipation. Novelty will, to a certain extent, but most pleasingly, also enter into next week's production of the merry opera, for there will be many new and pretty faces, many new and youthful voices, new scenery and costumes more costly than were lavished upon it in the days when it was an experiment. These new features will, however, be but the settings for the same new opera. Those who saw it before will all the more anxiously desire to hear "The Man With an Elephant on His Hands," "A Pretty Girl, a Summer Night," "You Must Ask of the Man in the Moon" and all the other catchy songs that have become so popular, but, thank fortune, have not yet become part of the repertoire of the hand organ. The opera's mirth-provoking story, with its complications involving an Oriental prince regent and a Europeanized heir to the throne, French widows and maidens, Parisian dancing girls, Cambodian and Burmese crivoys, has never laid claim to depth, but it his given many a person as delightful an evening as he could ask for One of the prettiest things in "Wang" is the chorous of little children. The little ones are the sweetest and clevrest who have yet appeared on the stage. In New York they made one of the distinct hits of the piece, and their song, "Baby, Raby, Dance My Darling Baby," is now sung by the children of the entire land. This is being done by the same clever children who appeared last season. The title part is being done by the same clever children being sung the role of the princeling. Others in the cast are: Marion Singer, late of Hopper's company; Charles Burrows, Frank Casey, Florence Drake, Mabel Stanton, John Parks, Camm Mauvel and the

"Pawn Ticket 210" at the Ninth Street.

ical tricks, which are employed to illustrate the plot, and to amaze and bewilder the audience at the same time, convulsing it with laughter.

The new "Eight Bells," as an entertainment, is designed to please all classes of theaterspeers, abounding in features that please the old and young alike, Its success has been in the rapidity of its action and the continuity in which the trick effects and other noveliles are made to follow. The Brothers Hyrne are said to be assisted by a coterie of exceptionally beautiful and talented young women.

The Jarbeau Comedy Company Remains. The Gilliss will be dark this week with the exception of this afternoon and this evening, when performances will be given by the Jarbeau Comedy Company, which has occupied the Gilliss stage the past week. The McKee Rankin Company had been booked for this week, but Mr. Rankin is again in trouble and will be unable to keep his Kansas City engagement.

The Apollo Club Concert. The Apollo Club Concert.

A big musical event of the week will be the Apollo Club concert announced for the Auditorium to-morrow evening. There has been a big demand for seats and there is every indication that the concert will have one of its characteristic audiences, both in point of size and distinction. The Apollo concerts have always been particularly important socially. The local organization will be assisted on this occasion by the Detroit Philharmonic Club under the direction of the eminent violinist, Mr. Ludwig Bleuer. This organization, which consists of a string quartette, is one of the best string clubs of the country and its association with the Apollo Club will be in the form of a novelty as well as one of the strongest musical attractions the Apollo's have ever brought forward. The programme, which has already been announced in this column, is a very attractive one

The Beethoven Club Connert.

The next Beethoven Club concert, which will be given at Mason & Hamlin's hall next Friday afternoon, promises even better things than that of last month when there was such remarkable enthusiasm over the playing of the Massenet suite. The orchestra has now in rehearsal Lisat's "Mazeppa" and Grieg's "Peer Gynt" suite, both of which are splendid compositions. The soloist will be Miss J. Abble Clarke, of Chicago, a young violinist of high attainments and personal attractiveness, who has been heard recently on the local stage, but not buder such distinguished auspices as a Beethoven concert. Her numbers will include a De Berjot concerto. This will be the second of the three subscription concerts. Although nearly the full number of tickets were taken for the entire season, there are still some seats remaining, and who secure them, as the number is limited.

Miss Haas' Charity Concert.

The concert to be given for charity by Miss Mabel Hass and other well known musicians at the Auditorium February 21 promises to be a very interesting event. An admirable programme has been made up, as announced a week ago in this column, and as there is more than ordinary need for charity funds at this time, there will doubtless be a liberal support of the commendable enterprise.

Dramatic and Musical Notes.

Calve has made an overwhelming suc-cess in Madrid. Cleveland's minstrels will follow "8 Bells" at the Grand. At the Grand. Ellen Heach Yaw will give a concert in Kansas City some time in April. Bettina Girard has succeeded Helen Dau-yray in "The Twentieth Century Girl." Lilly Langity has been refused accommodations at the Waldorf hotel. New York.

Ethel Harraden, a sister of the novelist, has produced an opera entitled, "The Taboo," at the Trafalgar theater, London.

dations at the Waldorf hotel, New York. Eighel Harraden, a sister of the novellet, book at the Trafalgar theater, London. It is announced that Frank James is to some a popular bill in Lottu's repertory, has been secured by Manager J. M. Ward as the medium through which to introduce a popular bill in Lottu's repertory, has been secured by Manager J. M. Ward as the medium through which to introduce a popular bill in Lottu's repertory, has been secured by Manager J. M. Ward as the medium through which to introduce and the secured and for this reason it is only fair to anticipate son as joint stars. A better play for these sentities could not have been secured, and for this reason it is only fair to anticipate the sent of the fair of o

doubless writen to his sister, and a few bars from one of the best known and most charming of his Polish songs, of which also she must have heard. The so-called "nocturne" served, at least, to give the composer's sister an idea as to what he was doing in Paris. But the manuscript of the graceful little place was lost, and much of the music left by Chopin was thought to have disappeared in the sacking of the Zamorski house in Warsaw, to-ward the end of the insurrection of 1898. Quite lately, however, it was found to have escaped destruction, and an eminent Russian composer and planist to whom it was shown, at once recognized the written notes and the musical style as Chopin's own.

London Theatrical Notes.

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London, Feb. 2.—Owen Hall's new play,
"An Artist's Medel," was produced on Saturday night last, at Daly's theater. For
this production George Edwardes gathered
together the strongest cast ever seen in a
similar production, including Marie Tempest, Lottie Venne, Lettle Lind, Leonora
Braham, the original Patience of Gilbert &
Sullivan's opera of that name; Marie Studholme, Hayden Coffin, William Blakely,
Eric Lewis, and others, and the prettiest
cast of choristers in London. The first act
shows an artist's studio in Paris, with all
the students at work, sketching from life.
The second act takes place in a ball room
of an English country house, allowing a
lavish display of costumes and uniforms.
Since the first night's performance "An
Artist's Model" has been subjected to rigorous pruning, which has been kept up
throughout the week with good results,
Three of the original paris have been suppressed and the piece which, chiefly owing
to its inordinate length, was hissed at its
premier, now goes well. The cust, as
might be readily forescen from the artists' names already mentioned, turned out
to be one of exceptional strength. The play
was mounted superbly, a set scene in act
2 coating (2,500. Lettle Lind scored a distinct success, but the play is of the feeblest, too talky, and not nearly so original
as "A Galety Girt."

A capital success was earned by Maurice
Farko, a well known society entertainer,
but a new comer on the London stage, who
is under a two years' engagement to Mr.
Edwardes. As a French officer, he had a
song written and composed by Mr. Joseph
Watson and entitled, "The Military Mashor," which has a most animated, catchy
melody, full of "go," and of which this is
the final stanza:
"Well, I hepe that when the time shall
come for fighting."

with love and beauty for our guiding star."

The only important event of the week is the production to-night of "A Leader of Men," previously known as "A Political Woman," at the Comedy theater.

Toole is to produce a new play at his theater and on February 14 George Alexander produces Wilde's new comedy, which is to be preceded by a comidetta, "In the Season," by Langdon Mitchell.

There are many signs that before long the Associated Managers of the leading theaters, led by Henry Irving, will institute prosecutions of the music halls, under the stage play act for "the illegal performance of skeiches, pantomimes and ballets of action." The rapid spread and development of the sketch idea in the halls during the last eighteen months has been looked upon with lil-disguised disgust, and sooner or later must lead to repressive attempts on the part of "theater" managers.

A good deal is likely to be heard during the year of Becthoven, as the 125th anni-

versary of his birth falls in December, and there are already many schemes a-foot for a particular celebration of the occasion. In England, Mr. Henschell has announced that he will commemorate the event by devoting the first part of each of his nine concerts to works by Beethoven, and will produce, as far as possible, in chronological order, all the overtures, four or five planoforte concerts, the concerts and formances for violin and the nine aymphonies. Amateurs and those who desire an educational experience on the great composer, have already manifested special interest in Mr. Henschell's programme. The popular likely also to undergo some modification. A new portrait, the existence of which was not even suspected, has been discovered. This portrait represents him as a much sprucer person than we have been accustomed to and may have been painted in one of those rare moments when the composer made an effort to conform to the decrees of society and fashion. But, he was a difficult sitter for a painter—for he was a man who would wander barcheaded in a rale while brooting over a new symphony, or who would shave at his bed room window to the undisquised delight of the street arabs.

Edwin Drew is preparing a novel entertainment for jaded Londoners, which will be given at St. James banquetting hall. The "affair" will consist of the recital of twenty humorous stories—original or selected—by competitors for money prizes and "a certificate for humorous ability." Distinguished judges are to act.

The nineteenth century, especially in this latter half of it, has been most fitdelphians take particular pride in hon-oring Benjamin Franklin as its inauguoring Benjamin Franklin as its inaugurator, and the Record of that city can boast that it stands to-day upon the spot where that old Pennsylvania worthy flew his historic kite and first called down the lightning from the sky. Curiously enough an alleged ancient medial, described and engraved by Pellerin, exhibits the thunder god Jupiter, in a cloud, with the lightning in his hand, and below a man guiding a kite. The authenticity of this medal is, however, strongly suspected. Despite the extravagant theories of Professor Schweigger, who believes that the poles of the Roman temple of Juno were anodes and cathodes, and that the vestal fire was electric, and the picturesque description of the Ark of the Covenant and the Jewish temple as electrically constructed, there is no credible reason for deeming that the ancients understood the secret of this mysterious power.

deeming that the ancients understood the secret of this mysterious power.

The Greeks, to be sure, were aware of certain electrical phenomena. They en-tertained a superstitious reverence for amber—the tears of the ever-sighing peplars—they linked, through the myth peplars—they linked, through the myth of Phaeton, with the sun god. Thales even declared that amber and adamant, or magnet (so called from Magnesia, in Lydia), possessed living souls. Plato de-scribed their attractive power. The Chi-nese claim to have known of the magnet during the reign of Ho-ang-ti, B. C. 263. Dinocrates, the builder of Alexandria, suggested to one of the Ptolemies the suggested to one of the Ptolemies the idea of constructing the entire roof of the temple of Arsinoe of magnetic material so that the statue of the princess might float unsuspended within. The Roman myth of Castor and Pollux undoubtedly symbolized a familiar phase of atmospheric electricity.

But to the ancient world the principles of polarity were unknown, fantastic theories to the contrary notwithstanding. But in the year 1600 A. D., Dr. William Gilbert, surgeon to Queen Elizabeth, and the most distinguished scientist in England, found this little seed of human knowledge in the archives where

tist in England, found this little seed of human knowledge in the archives where it had been buried for 1,500 years. He straightway planted it in rich loam, when he published his famous book, "The Magnete," in which he made known that the attractive property of amber when rubbed was not inherent in that substance alone, but that it also ex-isted in some twenty other bodies; in which are included the preclous stones. isted in some twenty other bodies; in which are included the precious stones, glass, sulphur, scalling wax and rosin. Inasmuch as all of these substances acted like amber, Gilbert called them electrics, and called the phenomenon itself electricity—terms which he derived from electron. The publication of Dr. Gilbert's works marks the true commencement of electrical science, its immediate effect everywhere having incited philosophers to efforts to extend his list of electrics. Dr. William Gilbert's name should be immortalized as that of the father of the science of electricity.—New Science Monthly,

Long as the arc lamp has been in us from being known or understood. In a communication recently made by M. Vioile to the French Academie des Sciences, interesting evidence was adduced to show that the temperature of the arc increased with the current. Photographs of the crater of the carbon, on which the little oval of white light appears to stand, showed that its intrinsic brilliancy was the same with 1,000 or 1,200 amperes as with 10 amperes. Examing the spectra of the arc and of the positive carbon, M. Violle found a large number of the bands of the spectrum of the arc stood out brilliantly against the continuous spectrum of the crater; they were, however, unsteady, and varied in brightness, being brighter the greater the current. It is doubtful whether the brilliancy of the bright bands forming the spectrum of a gas light are related to its temperature in the same way as are the correspondrecently made by M. in the same way as are the correspond-ing portions of the continuous spectrum of a solid body. The doubt is increased when the gas is illuminated under the action of electricity, which seems capa-ble of converting itself into light with-out head. On the other hand, if the arc behaves

out heat. On the other hand, if the arc behaves like a conductor carrying a current it must be the sent of an evolution of heat proportional to the energy consumed, so that its temperature should increase with the current. In any case, the cause which limits the temperature of the crater does not apply to the arc. M. Viole tried to determine the temperature of the arc by introducing into it a thin rod of carbon. A carbon rod introduced into the arc produced between two poles of the same metal burns away differently with different metals; slowly with copper, quickly with zinc; showing, however, a much higher temperature than that of the volatilization point of zinc. M. Violle concludes that the tempera-

M. Viole concludes that the tempera-ture of the arc is, generally speaking, higher than that of the positive carbon, and that it increases with the energy

consumed. Land Reclaimed by Irrigation.

but a new comer on the London stage, who is under a two years' engagement to Mr. Edwardes. As a French officer, he had a song written and composed by Mr. Joseph Watson and entitled, "The Military Masher," which has a most animated, eatchy melody, full of "go," and of which this is the final stanza:

"Well, I hope that when the time shall come for fighting.

We shan't have any quarrel with John Bulli.

I would rather see my countrymen uniting Will Johnny in the self-same boat to pull.

May we never draw the sword, On land or on shipboard, Against your Tommy Atkins or Jack Tar; And if rivals we must be.

Let it be upon our knee.

With love and beauty for our guiding star."

The only important event of the week is the production to-night of "A Leader of Men," previously known as "A Political Woman," at the Comedy theater, Toole is to produce a new play at his theater and on February 14 George Alexander produces Wilde's new comedy, which is to be preceded by a comidetta, "in the Season," by Langdon Mitchell.

There are many signs that before long the Associated Managers of the leading theaters, led by Henry Irving, will institute prosecutions of the music halls, under the stare play act for "the illegal performance of sketches, pantomines and ballets of action." The regadement to Mr. Joseph action the received the stare play act for "the illegal performance of sketches, pantomines and ballets of action." The reaches which this is a claimed that 400,000 acres in the Pecos valley have been brought under irrigation. The Pecos City and two points in New Mexico-area in Texas, and at two points in New Mexico a canal has been made. In New Mexico a canal has been dammed in three places. In New Mexico a canal has been dammed in three places. In New Mexico a canal has been dammed in three places. In New Mexico a canal has been dammed in three places. In New Mexico a canal has bee

Served the Purpose. Served the Purpose.

Chicago Inter Ocean: Doctor-"Well,how did the medicine for insomnia work?"

Mr. Newdad-"To perfection."
Doctor-"How much of it did you take?"

Mr. Newdad-"Not a drop. The baby found the bottle, and it frightened the nurse so that she walked the foor with him all night."

Grand Opera House

Week Commencing SUNDAY MATINEE TO-DAY.

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WHEAT SOMEWHAT HIGHER

AFTER A MODERATE DECLINE THE CEREAL CLOSED WITH A 1-40 GAIN.

orn Was Weak and Closed With a Loss of 1-4c, Oats Were Slightly Lower and Provisions Were Heavy and a Shade Lower.

Chicago, Ill., Feb. 8.—Wheat was generally steady, on better markets. Light exports for the week caused a moderate midsession slump, but a reaction followed, May closing 1/2e higher, May corn closed 1/2e lower, May oats 1/2e lower and provisions at declines.

Wheat started firm, under the influence of encouraging cablegrams, but weakened

of encouraging cablegrams, but weakened on the small export clearances and the ap-parently slow rate in the decrease of the heavy stocks in sight. Chicago received only four cars to-day and Minneapolls and Duluth got 179. The primary market re-celpts to-day were 138,000 bushels, against 410,000 bushels on the corresponding day of the year before. The week's exports of wheat and flour from both coasts amounted to 2,20,201 bushels, against 2,483,000 bushels on the week previous. Export clearances of wheat and flour for twenty-four hours summed up 194,000 bushels, Guesses on the probable amount of the decrease in the

summed up 191,000 bushels, Guesses on probable amount of the decrease in visible this week run from 750,000 to 1,000, bushels, Buils had rather the best of for half an hour or so, after which short sellers had most influence for hour and a half, but in the final hour of season the busing orders were again excess of those to sell, which was the statest phase of the trading. May one at 133,2637c, against yesterday's closi price of 53,2675c, against yesterday's closing the seal of the task offered 53,2675c, but finally became in better reque and rose again to 63,2675c, with 63 bid at the close.

The corn market was weak. It start with yesterday's closing price bid for Mi and a sale or two at 4c higher, I during the greater part of the remaind of the session the price was generally the down grade. Toward the end, independent of the session the price was generally the down grade. Toward the end, in the price was generally the down grade. Toward the end, independent of the session of the session of the wind up was at recovery of 4c from the bottom of they's range. May started at from 5c 45c, worked gradually down to 44sc men, as a rule, selling, but with sex good speculative buying for long account. Oats met with a fair sale for a Saturda and after ruling easy during the early part of the session, receiled somewhat at closed but a mall fraction under the la price yesterday. Scalpers, who were it ported to have caught the early weakned to the session, receiled somewhat at closed but a mall fraction under the la price yesterday. Scalpers, who were it ported to have caught the early year at the early year and the early year

ALL KINDS OF QUEER PETS.

Owls, Frogs and Cockronches Trained by a Maryland Scientist. Harry C. Hopkins, one of the youngest members of the Maryland Academy of Science, has a special fondness for an-

members of the Maryland Academy of Science, has a special fondness for animals, says the Baltimore Sun. Among his earliest pets were three frosts, which he raised from tadpoles. They became so tame that they would recognize his voice and hop eagerly to him whenever they heard him speak. His next pets were five screech owls, which he kapt in the garret of his home. One of the owls, which he called Hob, became so accustomed to his voice that it would screech back a reply when he called, and would haste to join Mr. Hopkins in the lower rooms of the house.

Mr. Hopkins had at other times raccouns, opossums, foxes, white mice and white rats for pets. The latest pet in his collection was the most unique of them ali, and was, perhaps, the only pet of the kind ever heard of. It was a roach—an ordinary hrown roach—that ran out of his desk one day and took a sip from a drop of his that had fallen on the desk. Mr. Hopkins let the little creature induke itself undisturbed, and one day induced it to take a sip from the point of his pen. After that to tame the roach was an easy matter, and he soon had it so tame that it would come from its hiding place when called and would follow the pen over the paper while Mr. Hopkins wrote.

Mr. Hopkins did not enjoy the society of his little pet very long. A new servant with a mania for "cleaning up" and antipathy to roachees, saw the pet on the desk one day and killed it.

Max O'Rell Interviewed.

Max O'Reil Interviewed.

"I vill tell you how I fairst hairt off Rochester," is the way the Buffalo Courier tells the story. "Hein, hein! I vas beeled to appear-r-r in Buffalo. Zee man who hat engazhay me evidently tought I voold appear-r-r in peenk tights and valk on my hait: 'See Max O'Reil ant Krow Fat'-heib, hein! I vas pretty mat, ant knew zat zere voold pe a small house. Eh, hein, zare vas onice about tree honert. Zee nex' das I vas getting on zee train at Buffa-lo I met Major Handy, of Philadeiphia, zee great zhournaleest. He sayt: 'Vell, O'Reil, vot kint off a house deet you haf?"

"'Ahout tree honert,' says I, shortlee, for I vas stel mat.

"'Vot!' sayt Handy, "tree honert peonle go to a lecterary lexiyoor in liuffa-lo? 'Vy, two honert off dem most have come from Roches-ter'-hein, hein!"

WASHINGTON PARK

bath house.

Opera House! MATINEE THIS AFTERNOON.

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FRANK DOANE,

The Singing Comedian.

P. AUG. ANDERSON,

And the Original New York Cast PAWN TICKET

Correct Appointments!

nery by John H. Young, of the Broadway Theater, New York City. MANAGEMENT OF J. M. WARD

. . . New Songs!

Fencing Whitney mmencing Master!'

COATES 3 Nights—3 Commencing Thursday, Feb. 14.

MATINEE SATURDAY.

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Hot Lunches and fire in ath house.

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